New Course Proposal  
School of Liberal Arts  
Department of Performing Arts: Dance  
Perfa 180 and 180L  
Laban and Bartenieff Movement Studies Lab

A brief note of support has been submitted to the UEPC by the Chair of the Department hosting the course stating that the faculty in the department are aware of and support the new course. A brief note of support has also been submitted by the dean of the appropriate school.

1. Justification for the two new 0.5 credit courses.

Rationale for the new courses Perfa 180 and 180L

The Dance program met over the 2010-11 school year to assess the course requirements for the dance major. We discussed current models in the field and areas in which we needed to update the curriculum. We proposed this to the UEPC in 2012 and were told to “come back” when all of the courses were in the rotation of our offerings. We have compared our major to those at similar Liberal Arts (and Catholic Colleges) including Loyola Marymount University, Santa Clara University, Chapman University, and Marymount Manhattan College. We have also researched the dance major at some of the top dance programs in the nation including California State University Long Beach and New York University. These last two programs have a more conservatory approach.

Students entering the professional dance world are often (out of necessity) also teachers. All other schools in our comparison require at least one course in the area of teaching dance and one course and in the area of movement analysis. The model is to offer pedagogy for the K-12 curriculum (Perfa 185) in tandem with the movement analysis course (Perfa 180). Students learn and practice the teaching of dance and study developmental levels appropriate for each age group in one course. In the other course students will focus on the way a person moves and how and why this person has established those movement patterns. The Laban and Bartenieff movement theories offer the dance teacher a variety of tools to enhance student effectiveness. They are also important for students entering other body modality fields, e.g. physical therapy. The movement analysis course is required of graduate studies in many areas of dance study. It will be required of the dance major in the choreography and performance track.

Furthermore, the dance program is discussing changes to the minor in dance in light of the new core curriculum. This course will soon become one of the elective choices for minor in dance. It is not required of the minor at this point. However, after teaching a writing in the discipline course to majors and minors, we discovered that our minors would be better served by having a choice for the writing. If a student is leaning towards the body therapies and/or somatic movement studies, then the movement analysis course has more appropriate writing assignments.
Rationale for upper division status

a) Perfa 180 & 180L have a prerequisite of Dance Science, Perfa 80. It is also recommended that the student have had a choreography course because generating movement material is part of the daily lab work.

b) Furthermore, students are expected to have studied the basics of Bartenieff movement theories in Dance Science. This is a section of the Laban system. Perfa 180 and 180L require in-depth study of the systems.

c) Perfa 180 demands rigorous reading and writing assignments and students will be discussing complex theories. These courses are also cross-listed with a graduate course for the MFA in dance. Therefore, a level of intellectual maturity is expected. Graduate students and undergraduate students coach each other in the discipline along with group assignments.

d) Course learning outcomes entail a high level of critical thinking skills.

Please see the attached syllabi for all information about the courses.

Relationship to present College and Department curriculum

Students will take Perfa 180 & 180L in their junior or senior year. They, together, will be offered every fall. They were offered in fall 2014 and will return in fall 2016. If we change this to a course required of the minor, rather than Perfa 184 (which is the WID course with two sections and 38 students) we will alleviate the department issue of having to offer two sections of Perfa 184. The course is also being accepted as an upper division elective for one Kinesiology major, and the dance minor. We anticipate this will be a common practice.

Extraordinary implementation costs

Two dance professors are certified in this area of somatic practice. There was no additional expenditure for the curriculum. The class meets in a dance studio so it does not impact the college scheduling. The dance program already owns lab equipment for the body, e.g. human skeleton.

Library Resources

Our resource Librarian, Sharon Walters, has kept our somatic library resources updated. We are also able to access academic journals used in the field. Please see the Library Review.

Course credit and grading options

The course is divided into two areas:
1) Academic: Perfa 180, Lecture for .5 credit
2) Experiential (activity is not a discipline specific term): Perfa 180L, Lab for .5 credit

Students must enroll in both sections of the course. Due to the nature of the course (lecture and lab), both academic and experiential learning overlap with the majority of the lecture being one day a week and the movement lab on the other day. There is one syllabus for each course and one set of learning outcomes for each course. The student assessment is separated between the two courses and students must enroll in each. The courses combined meet 190 minutes a week. The same as a full credit course.
Course College catalog wording

Perfa 180 Laban and Bartenieff Movement Studies

This course is an introduction to the theoretical system of Laban Movement Analysis that provides a framework for observing, describing and analyzing human movement patterns and understanding non-verbal actions and communication, as developed by movement pioneer Rudolph Laban. Laban Movement Analysis (LMA) is a comprehensive and holistic system that examines the fundamental elements and layers embedded in all patterns of human movement, providing a language for movement description and inquiry. The study of LMA, including the physical study of the Bartenieff Fundamentals exercises, not only increases awareness of the basic principles of human movement, but can also provide a connective framework for how we as embodied beings create and communicate knowledge. The class has two parts: 1) lecture and discussion, 2) experiential lab. This course must be taken concurrently with Perfa 180L. The prerequisite for this course is Perfa 80, Dance Science or the equivalent.

Perfa 180L Laban and Bartenieff Movement Studies Lab

In this class students will approach inquiry as a creative process through which cognitive and kinesthetic abilities continually and integrally evolve. Through observations, experiential explorations, class discussions, group projects/presentations, individual movement practice, and a final synthesis project, students will be immersed in the perspective on human movement that the LMA system provides, and the inquiries towards which it can be applied. The Laban systems of Body, Effort, Shape, and Space will be the basis of the experience. The class has two parts: 1) lecture and discussion, 2) experiential lab. This course must be taken concurrently with Perfa 180. The prerequisite for this course is Perfa 80, Dance Science or the equivalent.

Review of experimental offering
After teaching the course for the first time in Fall 2014, Professor Davalos noted that the textbook Laban For All was too simple and more suited for lower division study. The other textbooks in circulation are more suited for graduate level work. Prof Davalos is in the process of creating a reader and finding a more appropriate textbook for upper division undergraduate students. Professor Davalos updated the syllabus and various assignments after feedback from the students in the fall. Professor Davalos also changed the title of the course.
COURSE DESCRIPTION: This course is an introduction to the theoretical system of Laban Movement Analysis that provides a framework for observing, describing and analyzing human movement patterns and understanding non-verbal actions and communication, as developed by movement pioneer Rudolph Laban. The class has two parts: 1) lecture and discussion, 2) experiential lab. This course must be taken concurrently with Perfa 180L. The prerequisite for this course is Perfa 80, Dance Science or the equivalent.

Laban Movement Analysis (LMA) is a comprehensive and holistic system that examines the fundamental elements and layers embedded in all patterns of human movement, providing a language for movement description and inquiry. The study of LMA, including the physical study of the Bartenieff Fundamentals exercises, not only increases awareness of the basic principles of human movement, but can also provide a connective framework for how we as embodied beings create and communicate knowledge.

This course will provide an examination of the theory and vocabulary within the categories of Body, Effort, Shape, and Space. Through lectures, readings, class discussions, group projects/presentations, written assignments, and final synthesis project students will be immersed in the perspective on human movement that the LMA system provides, and the inquiries towards which it can be applied. Student will also build on the Bartenieff language with the Body system and the terminology studied in Dance Science.

The approach to the class is two-fold with an emphasis on active participation and body/mind synthesis of the theory. Therefore, students are encouraged to keep a notebook with lecture, reading, video, discussion, observation and movement notes as well as process reflections including visual images, poems, quotes or other responses.

Students are also required to pass both the lecture and the lab in order to receive credit for the course. If a student does not pass the theory section of the course, he/she will be asked to repeat both the lecture and the lab.

Learning Outcomes:
The student will

- demonstrate understanding in oral, written, symbolic (motif), and kinesthetic form of basic Laban Movement Analysis (LMA) analytic theory and terminology for the main categories of Body, Effort, Shape and Space.
- differentiate and integrate varied perceptions of human movement.
- synthesize the theoretical and experiential aspects of LMA through theoretical inquiry.
- continue to develop the Bartenieff language and terminology including the patterns of total body connectivity.

REQUIRED TEXTS
2. Jean Newlove (2007), Laban for Actors and Dancers. Taylor and Francis

**WEBSITES (useful for research and lab work):**
Laban/Bartenieff Institute of Movement Studies
www.limsonline.org Language of Dance/Anne Hutchinson
Guest www.lodc.org
Motus Humanus (movement analysis professional organization)
www.motushumanus.org Moving On Center www.movingoncenter.org
Integrated Movement Studies www.imsmovement.com
ASSESSMENT:
Lecture:
20% Attendance and Active Participation in Discussion
If you miss more than two classes between Perfa 180 and Perfa 180L it will affect your overall grade for the course by a half a grade. For example, an A grade would become an A-. 

Shared Inquiry: Guidelines for Dialogue
The following behaviors contribute to effective participation in shared inquiry:
• Alert listening and focused attention throughout the session
• Voluntary contributions to the discussion
• Significant comments or questions that advance the discussion
• Willingness to take risks in raising issues ("lead with your doubt")
• Ability to articulate ideas clearly, even if tentatively
• Awareness of others in responding to the discussion (i.e. building on other’s remarks; not speaking twice before others have spoken once).
• References to the text when discussing specific points
• Demonstration that reading has been careful and complete
• Ability to differentiate between own view and author's
• Ability to investigate artistic intention and your own interpretations

An “A” student is rarely if ever absent from class and is likely to inform the instructor in advance; is always excellently prepared and demonstrates her/his preparedness by consistently offering text-related contributions throughout the discussion; is self-motivated, entering the discussion with pertinent and useful contributions as appropriate; is engaged and active in pursuing questions and in testing opinions; regularly forwards the discussion by drawing comparisons, analyzing problems and questions, offering opinions on interpretations, and responding critically and respectfully to the contributions of others; listens with active interest to the comments of others; questions others in an effort to understanding not only what they are saying but also reasons and implications of what they are saying.

20% Patterns of Total Body Connectivity Group Project
In small groups students will present a chapter from Hackney’s Making Connections on a pattern of total body connectivity to the class. The presentation will not only facilitate knowledge of and about the pattern itself, but will also provide impetus to draw connections to the implications of the pattern in relationship to other patterns. The group will provide a lecture for the class as well as lead the class through movement explorations. Movement explorations can be drawn from the text, but be sure to also explore movements used in various technique classes as well as creating new ones to explore the pattern. Lectures should use PowerPoint (or similar). The total time for the presentation is 40 minutes. Please be sure to rehearse. There is no class time for preparation.

20% Midterm on reading assignments including terminology and concepts. 40% Personal Movement Practice – Final paper and project
Over the semester the student will develop a personal movement practice built upon LMA and the BF integrating the materials with one’s personal practice. This will be demonstrated through a written paper (three pages minimum) and class presentation (5-10 minutes). The presentation will include a warm-up that encapsulates movement preferences and a short dance.

CLASS CALENDAR
TBD
Tuesday= Lecture
Thursday = Lab
Student Disability Services: Student Disability Services extends reasonable and appropriate accommodations that take into account the context of the course and its essential elements for individuals with qualifying disabilities. Students with disabilities are encouraged to contact the Student Disability Services Office at (925) 631-4358 or sds@stmarys-ca.edu to arrange a confidential appointment to discuss accommodation guidelines and available services. Additional information regarding the services available may be found at the following address on the Saint Mary’s website: http://www.stmarys-ca.edu/sds
**Academic Honor:** Saint Mary’s College expects every member of its community to abide by the Academic Honor Code. According to the Code, “Academic dishonesty is a serious violation of College policy because, among other things, it undermines the bonds of trust and honesty between members of the community.” Violations of the Code include but are not limited to acts of plagiarism. For more information on this and the academic honor code, refer to the student handbook, at this address: [http://www.stmarys-ca.edu/your-safety-resources/student-handbook](http://www.stmarys-ca.edu/your-safety-resources/student-handbook)

**Center for Writing Across the Curriculum.** [www.stmarys-ca.edu/center-for-writing-across-the-curriculum](www.stmarys-ca.edu/center-for-writing-across-the-curriculum) offers two options for all students, of all disciplines and levels:

*Writing Circles:* Students register for the .25 course COMM 190: Writing Circles and then contact CWAC to select a weekly Circle time. Students sign up before or during the first week of the semester. During the small-group workshops, writers discuss their own projects, at all stages of the process.

*One-on-one sessions:* Students call [925.631.4684](tel:925.631.4684) to make appointments or drop in, Dante 202. Online sessions via Skype are available. Fall hours: 4-8 p.m. Sunday; 12-8 p.m. Monday; 12-6 p.m. Tuesday; and 12-8 p.m. Wednesday and Thursday. Writing Advisers guide their peers toward expressing ideas clearly, always weighing audience and purpose. Writers bring their assignment sheets and readings in order to brainstorm ideas, revise drafts, or work on specific aspects of writing, such as grammar, citation, thesis development, organization, critical reading, or research methods. They may discuss any genre, including poetry, science lab reports, argument-driven research, or scholarship application letters.
Saint Mary’s College  
School of Liberal Arts  
Department of Performing Arts  
Fall 2016  
Perfa 180L  
LABAN AND BARTENIEFF MOVEMENT STUDIES  
Lab

COURSE DESCRIPTION: This course is an introduction to the experiential movement system of Laban Movement Analysis that provides a framework for observing, describing and analyzing human movement patterns and understanding non-verbal actions and communication, as developed by movement pioneer Rudolph Laban. The class has two parts: 1) lecture and discussion, 2) experiential lab. This course must be taken concurrently with Perfa 180. The prerequisite for this course is Perfa 80, Dance Science or the equivalent. In this class we will approach inquiry as a creative process through which our cognitive and kinesthetic abilities continually and integrally evolve. Through observations, experiential explorations, class discussions, group projects/presentations, individual movement practice, and a final synthesis project students will be immersed in the perspective on human movement that the LMA system provides, and the inquiries towards which it can be applied. Body, Effort, Shape, and Space will be the basis of the experience.

The approach to the class is two-fold with an emphasis on active participation and body/mind synthesis of the theory. The lab will include movement experiences, hands-on body contact, live and video observations, and group projects, with an emphasis on movement. Students are encouraged to keep a notebook which distinguishes the lecture, reading, video, discussion, from the observation and movement notes. Process reflections including visual images, poems, quotes or other creative responses are part of the lab section. Students are also required to pass both the lecture and the lab in order to receive credit for the course. If a student does not pass the theory section of the course, he/she will be asked to repeat both the lecture and the lab.

The student will
- develop awareness of and an ability to consciously interact with their own personal movement signature, which includes preferences and predilections in terms of body level organization, spatial organization, and the qualitative components of Effort and Shape.
- synthesize the theoretical and experiential aspects of LMA in creative inquiry for both personal discovery and peer mentoring.
- continue to develop the Bartenieff language and terminology including the patterns of total body connectivity in order to identify the structures and teach them to others.
- observe the dancing body in action in order to apply and discuss the work on a performance level, including Laban effort qualities and Bartenieff patterns.

WEBSITES (useful for research and lab work):
Lab:

20% Attendance and Active Participation
This portion of the grade is determined by the quality of work during the movement section of the course. Students will also be challenged to grow and improve throughout the course of the semester. How much are you engaged in the work? How connected are you to the peer mentoring process? If you miss more than two classes between Perfa 180 and Perfa 180L it will affect your overall grade for the course by a half a grade. For example, an A grade would become an A-.

20% Body and Effort Observation Journal
Students will create a journal of Bartenieff Patterns of Total Body Connectivity and Effort qualities of both pedestrian and dance movement. Initially, the journal will only cover assigned topics (see syllabus). Eventually, this journal should have an example for each body and effort element each day, plus one that combines 2 or more elements after we study states and drives. In any one moment 2 or 3 elements are usually present. In your examples highlight and document what is most important to the movement you observe. Be ready to perform and discuss your examples for the class each day (time permitting). This should be a full page of writing (at least 1200 words). Journals will be collected every Thursday. You may pick them up on Fridays or Mondays so that you can continue with your observations. Please let me know your preference. If none is given, I will return them on Tuesdays.

20% for various art projects to support the terminology.
   - BF study cards
   - Effort Collage
   - Nature Study
   - Architecture study

40% Partner Observation/Coaching
Building from the solo assignment in the lecture course, students will work with partners to identify signature patterns in each other’s movement, including preferences and predilections in body level organization, spatial organization and the qualitative components of Effort and Shape. In a final project that is both creative and analytic, students will provide movement challenges for their partners, along with appropriate coaching, to both fulfill and oppose signature patterns. Partners should be able to view each other’s work in classes and/or rehearsals. You will be required to record each other in motion and to record and capture the coaching sessions. A written and video component is required. This project is open to interpretation by each group. Please turn in your research agenda and project proposal Oct. 9, 2016. This project is due at the end of the semester.

CLASS CALENDAR
TBD
Tuesday = Lecture
Thursday = Lab

Student Disability Services: Student Disability Services extends reasonable and appropriate accommodations that take into account the context of the course and its essential elements for individuals
with qualifying disabilities. Students with disabilities are encouraged to contact the Student Disability Services Office at (925) 631-4358 or sds@stmarys-ca.edu to arrange a confidential appointment to discuss accommodation guidelines and available services. Additional information regarding the services available may be found at the following address on the Saint Mary’s website: http://www.stmarys-ca.edu/sds

**Academic Honor**: Saint Mary’s College expects every member of its community to abide by the Academic Honor Code. According to the Code, “Academic dishonesty is a serious violation of College policy because, among other things, it undermines the bonds of trust and honesty between members of the community.” Violations of the Code include but are not limited to acts of plagiarism. For more information on this and the academic honor code, refer to the student handbook, at this address: http://www.stmarys-ca.edu/your-safety-resources/student-handbook

**Center for Writing Across the Curriculum**, www.stmarys-ca.edu/center-for-writing-across-the-curriculum, offers two options for all students, of all disciplines and levels:

*Writing Circles*: Students register for the .25 course COMM 190: Writing Circles and then contact CWAC to select a weekly Circle time. Students sign up before or during the first week of the semester. During the small-group workshops, writers discuss their own projects, at all stages of the process.

*One-on-one sessions*: Students call 925.631.4684 to make appointments or drop in, Dante 202. Online sessions via Skype are available. Fall hours: 4-8 p.m. Sunday; 12-8 p.m. Monday; 12-6 p.m. Tuesday; and 12-8 p.m. Wednesday and Thursday. Writing Advisers guide their peers toward expressing ideas clearly, always weighing audience and purpose. Writers bring their assignment sheets and readings in order to brainstorm ideas, revise drafts, or work on specific aspects of writing, such as grammar, citation, thesis development, organization, critical reading, or research methods. They may discuss any genre, including poetry, science lab reports, argument-driven research, or scholarship application letters.
APPROVALS

have reviewed all documents and whole-heartedly approve.
Dana

On Mon, Apr 20, 2015 at 11:46 AM, <kfporter@mindspring.com> wrote:
If we get all the materials and there is still room we will put it on the May 4th agenda.

-----Original Message-----
From: Catherine Davalos
Sent: Apr 20, 2015 10:58 AM
To: Kathy Porter , "Kathryn .Porter"
Cc: Steve Woolpert , Dana Lawton
Subject: Perfa 180

Hello, I am gathering the materials that I already sent and so it is not a lot of work. The one thing I did forget to do was ask Sharon Walters for the Library report.

I have attached the proposal for the new course and the syllabus. Hopefully this course can still be discussed next week.

Steve and Dana, we need a statement from you as per your approval.

Thanks.
Cathy

--
Professor CatherineMarie Davalos, MFA
Director of Dance
Saint Mary's College of California
(925) 631-4824

--
Dana Lawton
Chair, Performing Arts Department
Associate Professor of Dance
From: Catherine Davalos <cdavalos@stmarys-ca.edu>
Sent: Monday, April 27, 2015 12:15 PM
To: Steve Woolpert
Cc: Kathryn .Porter
Subject: Re: Perfa 180 approval

thanks Steve!
Cathy

On Mon, Apr 27, 2015 at 9:12 AM, Steve Woolpert <woolpert@stmarys-ca.edu> wrote:
Cathy,
I do fully support this proposal.
Steve

On Mon, Apr 27, 2015 at 9:12 AM, Steve Woolpert <woolpert@stmarys-ca.edu> wrote:
Hi Steve, I am not finding the email you sent about approval for Perfa 180, Laban and Bartenieff movement studies. Kathy Porter needs this for the UEPC meeting.
Thanks,
Cathy

--
Professor CatherineMarie Davalos, MFA
Director of Dance

Saint Mary's College of California

(925) 631-4824

--
Professor CatherineMarie Davalos, MFA
Director of Dance

Saint Mary's College of California

(925) 631-4824